

(SECOND SERIES).

O WHO WILL O'ER THE DOWNS SO FREE.

(HICKENSTIRN'S SONG.)

A CHORUS FOR MALE VOICES.

COMPOSED BY

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Moderato.

ALTO. *f* O who will o'er the downs so free, O who will with me ride, O

1st TENOR (8ve. lower). O who will o'er the downs so free, O who will with me ride, O

2nd TENOR (8ve. lower). *f* O who will o'er the downs so free, O who will with me ride, O

BASS. *f* O who will o'er the downs so free, O who will with me ride, O

ACCOMP. *f* $\text{♩} = 112.$ *Moderato.* *f*

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

NOTE.—The words of this song are written in allusion to an event supposed to have taken place in the neighbourhood of Winterborne, in Gloucestershire. One Hickenstirn (or Hickery Stirn, as he is called by the common people), who lies buried in the church there, is said to have been a knight who lived by pillage. He fell in love with a neighbour's daughter—won her affections—was refused by her parents; but with the assistance of his friends carried her off from her father's house. Such events were not uncommon in the middle ages.

O WHO WILL O'ER THE DOWNS SO FREE.

First system of musical notation. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The lyrics are: "fa - ther he has lock'd the door, Her mo - ther keeps the key; But". The music features a key signature of one sharp (F#) and a common time signature. Dynamics include *cres.* (crescendo) and *f* (forte).

Second system of musical notation. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The lyrics are: "nei - ther door nor bolt shall part My own true love from me!". The music continues with the same key signature and time signature. Dynamics include *f* (forte), *rit.* (ritardando), and *ff* (fortissimo).

O WHO WILL O'ER THE DOWNS SO FREE.

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The lyrics are: "I saw her bow'r at twi - light grey, 'Twas guard - ed safe and sure, I". The piano part begins with a *p* (piano) dynamic. The vocal parts end with a *cres.* (crescendo) marking.

Second system of the musical score. It consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The lyrics are: "saw her bow'r at break of day, 'Twas guard - ed then no more! The". The piano part begins with a *p* (piano) dynamic. The vocal parts have *f* (forte) and *p* (piano) markings. The piano part ends with a *p* (piano) marking.

O WHO WILL O'ER THE DOWNS SO FREE.

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with occasional chords.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

The piano accompaniment continues with the same treble and bass staff structure. It includes a forte (*f*) dynamic marking and a ritardando (*rit.*) marking. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with occasional chords.

O WHO WILL O'ER THE DOWNS SO FREE.

mf
I pro-mis'd her to come at night, With com-rades brave and true, A

mf
I pro-mis'd her to come at night, With com-rades brave and true, A

mf
I pro-mis'd her to come at night, With com-rades brave and true, A

mf
I pro-mis'd her to come at night, With com-rades brave and true, A

pp
gal-lant band with sword in hand To break her pri-son through: I

pp
gal-lant band with sword in hand To break her pri-son through: I

pp
gal-lant band with sword in hand To break her pri-son through: I

pp
gal-lant band with sword in hand To break her pri-son through: I

cres.
pro-mis'd her to come at night, She's wait-ing now for me, And

cres.
pro-mis'd her to come at night, She's wait-ing now for me, And

cres.
pro-mis'd her to come at night, She's wait-ing now for me, And

cres.
pro-mis'd her to come at night, She's wait-ing now for me, And

O WHO WILL O'ER THE DOWNS SO FREE.

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

rall.

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

rit.

N.B.—Published also in the key of F, for Treble, Alto, Tenor and Bass.